

When Tito Went on Vacation  
(re-imagining nostalgia)

by  
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## Abstract

Contemporary nostalgia sits at the intersection of imagination and memories. Not only is it a tool of redefining identities, but it is a powerful agent of social unification and cultural integration. In my thesis exhibition works I construct a visual interpretation of the concept and the experience of nostalgia through the abstract forms and movements of monument-like, large mobile sculptures made of coloured and mirrored acrylic. Through my imagined pen-pal conversations with the late Yugoslavian president Josip Broz Tito, my research and exhibition posit that memories of places, people, events, and sensibilities can be translated effectively into abstract objects that are at once evocative and representational.

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dedicated to tata, who taught me to look up and stand tall

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## Research Questions

At the centre of my research sits the idea and the experiences of nostalgia as spaces for re-imagining both the individual and the collective past and, possibly, for re-defining identity. As an immigrant from a country disintegrated by war, I know I am susceptible to creating memories that are generally more rosy than accurate. However, rather than dwelling in what I see as the psychic spaces of personal and public nostalgia, I plan to work against the historically generalized view of this condition as a negative emotion close to melancholy, sadness, and loneliness. Rather, by way of my practice and my commentaries on it, my aims are to construct a visual interpretation of what for me functions as contemporary nostalgia and which I hold to be a dynamic, progressive tool for understanding both an individual and collective past in the context of future-building. In my work of making abstract mobile sculptures, I consider the experience of nostalgia through the creative and critical use of colour, form, and materials.

Abstract art challenges the very questions we ask by changing the perspective from where an idea is presented. It calls for diverse interpretations and answers. I believe that rendering concepts abstractly affords a unique opportunity for re-examining cultural definitions and asking how and by whom they are created.

Through combining these research paths with the monument-like character of large-scale mobiles, my works present imaginative abstracted interpretations of the temporality, balance and interconnection of memories and imagination (mine and of others). Using transparent coloured acrylic and mirrors, I further translate my findings



about nostalgia – and particularly the memories of time and place - into abstracted fragments.

My studio practice and its critical explanation draw on contemporary theories of nostalgia by such scholars as Svetlana Boym, Felipe De Brigard, David Lowenthal and Susan Sontag, among others, and the (largely western) art histories of abstraction and kinetic sculptures after 1940, where artists such as Ellsworth Kelly, Jesús Soto, Gertrud Goldschmidt Gego, and Alexander Calder, among other makers used the entwined languages of abstraction and kinesis in the making of objects. The theoretical and art research forms the base for my creative investigation of how individual and collective nostalgias can be re-imagined into a modern, progressive concept of cultural change and acceptance.

My research questions are:

- Through the example of what is called *Yugonostalgia*, can I find a common language of immigrant nostalgia? (and, based on this, is it possible for nostalgia to be used as a tool for re-defining cultural identities?)
- How can the dynamic structure of mobiles translate the complex questions of nostalgia through the reflection of these ideas rather than the representation? How can nostalgia be interpreted and re-imagined into a set of installations?
- Does the broad cultural and political aesthetics influence our experience and the consequent memory of time and place, or is it our individual imagination that is the prevalent element of the memory creation?
- Is nostalgia permanent and static? Does it change and transform with time (and

distance?), and if yes, what influences this transformation?

These things said, I need to explain the choices I have made around presenting my research and studio work. It is important that I acknowledge that I struggled with confronting my own memories of Yugoslavia and finding a way to reconcile my romantic recollections of life in that now disappeared country with my studio practice. In a conversation with my advisors, the idea arose of my writing casually or conversationally to Yugoslavian President Tito to describe my feelings and work to him (long dead but alive in the memories of so many people). I found this 'ruse' to be liberating, and whereas I had been somewhat blocked in knowing how to talk about my studio practice, explain my investigations into the literature of nostalgia, memory, and all, suddenly, I was able to put down on paper my thoughts. Necessarily, therefore, this thesis takes the form of four letters to Tito.

## LETTER ONE

Re: A letter of introduction

December 13<sup>th</sup>, 2021

Dear Comrade Tito!<sup>1</sup>

I am writing this letter seven thousand three hundred and eighty-eight kilometres away from the lovely “House of Flowers”, your white-marble-clad “home of the final rest”. I am not certain if you call it that too, and if one can, in all honesty, call home a mausoleum on top of a hill in Belgrade, Serbia. But that is how I remember it described in every Yugoslavian newspaper back in May of 1980, under the photos of crying citizens. It seemed like the world had come to a sudden end - especially for us, the care-free youth of the late Yugoslavian socialist experiment/adventure,<sup>2</sup> built with blood and sweat of yours and fellow fascism-fighting Partisans. And yet we did manage to continue without you, except for the one minute at 3:05 pm sharp every May 4<sup>th</sup>, when the whole country would stop in tracks to remember you in silence (except for the sirens wailing from what sounded like a great speaker system in the sky). Of course, the actual

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1. Josip Broz Tito (1892-1980). Yugoslav revolutionary and president. He was secretary-general (later president) of the Communist Party of Yugoslavia (1939–80), supreme commander of the Yugoslav Partisans (1941–45) and the Yugoslav People's Army (1945–80), and marshal (1943–80), premier (1945–53), and president (1953–80) of Yugoslavia. Tito was the chief architect of the “second Yugoslavia,” a socialist federation that lasted from World War II until 1991. He was the first Communist leader in power to defy Soviet hegemony, a backer of independent roads to socialism, and a promoter of the policy of nonalignment between the two hostile blocs in the Cold War. (Banac, Ivo. “Josip Broz Tito.” *Encyclopedia Britannica*, December 3, 2021. <https://www.britannica.com/biography/Josip-Broz-Tito>.)

2. My parents are from Kosovo and Serbia, but as a military family, we were transferred to Bosnia in 1973 when I was three. My family lived there until 1992. Being first a Yugoslavian, and then a Serbian, was part of my family upbringing that defined my understanding of belonging to a non-ethnic and non-religious Yugoslavian national concept. I believe today that self-defining as Yugoslavians made my family feel we belonged to whatever new place we moved to.

end of the complicated dream that was Yugoslavia came in 1991, when the wars erupted: first in Slovenia, then Croatia, and finally, to my great surprise and that of my university student friends, in April of 1992, in our city of Sarajevo in Bosnia and Herzegovina. I say we were surprised as our multi-national, multi-religious, easy-going, joke-cracking city was the epitome of what you had told us Yugoslavia should be: a progressive socialist society based on equality, brotherhood, and anti-colonialism. Unreservedly we were following the first sentence of one of your many memorable slogans: “Live as if the peace will last for a hundred years.”<sup>3</sup> We did not pay much attention to the next part of that slogan that continued with: “...and yet, be prepared as if the war will start tomorrow.” As I think back, we accomplished a respectable forty-six years of peace. This is both good and quite an achievement considering how, historically, on average, a war seems to erupt in our Balkans every twenty or so years. This means at least some of Balkan citizens experienced two wars in their lives. Some, like my great-grandfather Vitomir Vasiljević and his two brothers, would not even live past their first war (the World War I), fighting the Austro-Hungarian colonial empire for the Serbian king (1914-1918). That war at least ended in the unification of people known as “South Slavs” into the Kingdom of Yugoslavia<sup>4</sup> where the next few generations of us would be born. The war I experienced (1991-1999) put such an end to the idea of Yugoslavia that only a utopian or a nostalgic would dare think of a reunion.

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2. One of many slogans from Tito's speeches. It is hard to find exact citation references as they were used as popular methods of political and cultural propaganda. We learned them by heart in schools. This one is possibly from Tito's speech in Split, Croatia in 1968, after the Warsaw Pact invasion of Czechoslovakia

3. Yugoslavia (Jugoslavija) means “South Slavic Land”. Originally united as the Kingdom of Serbs, Croats and Slovenians in 1918, it was eventually recognized by the Western powers in 1928 as the Kingdom of Yugoslavia.

So, Comrade Tito, why am I writing to you, and specifically now? Well, to be honest, the answers are both simple and complicated. It will take me my entire MFA thesis paper, and a studio practice focused on the creation of kinetic sculptures out of coloured and mirrored acrylics to answer them. The essence of the matter is simple: I find myself feeling nostalgic for the time and place made of what are possibly fantastical and perhaps poorly remembered memories that are not easy to explain to people here in Canada, where I now live. You likely know that I (along with over a million other Yugoslavians) left the remnants of our war-torn country and found exile across the globe. Each and all of us found it too hard to accept the breakup of what was a whole made of three languages, two alphabets, four religions, eight nationalities, and one *soul*.<sup>5</sup> Our affection for the lost country and anything connected to it got its own name: *Yugonostalgia*. Of course, you are an essential part of it, Comrade Tito. As historians have explained (aided by the extensive visual archive you left behind), the best years for the peoples of Yugoslavia - our best years - had to be the ones with you in power and stewarding a vision of a multicultural, multifaith socialist nation.<sup>6</sup>

Now, it gets complicated as I start to work through the very mixed feelings I have about living in diaspora, about cultural identity, about the opposite political systems I experienced in Yugoslavia and Canada. As modernity and globalization have transformed nostalgia from a dramatical yearning for home to an easy-to-consume commodity - and by this, I mean that the past (all pasts and any pasts) – have been

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5. Boym, "From the Russian Soul," 145. Boym writes about the Russian soul as a form of Soviet communality. There is a more inclusive term, "Slavic soul," that was commonly used in Yugoslavia in describing a belonging to a wider community of Slavic nations and the melancholy that is considered a common emotional trace of Slavs.

6. Socialist Federal Republic of Yugoslavia (SFRJ), 1945-1991.

decontextualized, stripped of their temporal and geographic specificities and commercialized. You will find that everything - from Rob Lowe, dinosaurs, to Stalin and factory-made strawberry jam packaged in gingham cutesiness – hold power to evoke nostalgia feelings. Comrade Tito, this new nostalgia (a capitalist variant on longing for a place one has never been or an experience one has never had) is affecting how we see not only the past but our future too. I will refer to many texts, artwork, music, and movies, not to mention talk with friends from all over the world to inquire how we can understand and re-imagine the phenomenon of nostalgia, individually and collectively.

As a communist, you will understand this well: abstract art stands up for the equality of interpretations. My own thoughts about nostalgia and my specific memories of Yugoslavia will be made into a set of abstract kinetic sculptures. Simply said, I wanted to see if it is possible for anyone to imagine nostalgia through the slow movement of colours, materials, and shapes.

Comrade Tito, as I am not sure how much of free time great leaders like you might have on the other side, this might be a good place to finish this letter, mindful that I will be writing again.

Smrt fašizmu, sloboda narodu!<sup>7</sup>

Nataša Vasiljević

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7. Translated from Serbo-Croatian: “Death to fascism, freedom to the people”. This was a slogan used by Yugoslavian partisans and later learned by heart by every Yugoslavian. It is the most Yugoslavian way of finishing a letter to Comrade Tito. I find this slogan equally important and relevant today as it was in 1941.

## LETTER TWO

Re: On theories

December 22<sup>nd</sup>, 2021

Dear Comrade Tito,

While I am not really expecting to hear from you - you are no doubt busy with matters of the afterlife - I rest assured that you are not in some sort of compulsory purgatory (or worse) for atheists and revolutionaries (dictators, I am hoping, end up elsewhere). And so, I write again to share with you about my thoughts on re-imagining nostalgia and translating it into three-dimensional, abstracted form.

Nostalgia, you see, is never a singular term. Rather, it is a multiplicity of definitions and critical approaches. It has been the subject of considerable research undertaken by psychologists, sociologists, cultural theorists, philosophers, literary and movie theorists, and, given capitalism's ability to commodify everything, even by marketing analysts. As Janele L. Wilson argues in her aptly titled book *Nostalgia: Sanctuary of Meaning*, it is the power of longing recollection that defines nostalgia and helps restore individual and collective identity and where, importantly, "identity has a safe harbour".<sup>8</sup> We should not simplify the concept of nostalgia as a type of sentimentality for the past, nor view it only as a light-hearted marketing tool for the

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8. Wilson, Janele L. *Nostalgia: Sanctuary of Meaning* (Minneapolis: University of Minnesota Publishing, 2014), 10.

selling of mass-culture. I find some ambiguity in nostalgia: on the one hand, it can distance an individual from their surroundings, as it is often tied to deeply personal experiences. On the other hand, nostalgia can be a powerfully unifying concept, as shared nostalgia can hold entire communities together. Recent research shows the constructive role of nostalgia in creating social connectedness and in building a positive individual perspective of the past.<sup>9</sup> At the same time, it offers valuable insights into the formation of identity within modern cultural and political spheres.

Early in her germinal book *The Future of Nostalgia*, Svetlana Boym comments that “nostalgia is a sentiment of loss and displacement, but it is also a romance with one’s own fantasy. Nostalgic love can only survive in a long-distance relationship.”<sup>10</sup> As an immigrant, I learned quickly to embrace nostalgia. While Yugoslavia was no more, there was Yugonostalgia as its substitute. At first, it was the comfort of still belonging to a community. As time passed, nostalgia became divisive, an obstacle to becoming (or feeling like) a Canadian. Finally, as the new home became the only home, nostalgia turned comfortable again. Here, it is the comfort of accepting the past, of acknowledging the distance, and of allowing the positive tenderness in remembering that makes nostalgic feelings sources critically and creatively productive. The Yugonostalgics finally allow themselves to embrace as a national pride the Yugo 45 car, despite the boxy little workhorse being derided by the rest of the world as the worst car in history.<sup>11</sup>

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9. Batcho, Kristine Irene. “Nostalgia: Retreat or Support in Difficult Times?” in *The American Journal of Psychology* (University of Illinois Press: 126, no. 3, 2013), 356.

10. Boym, Svetlana. *The Future of Nostalgia* (New York: Basic Books, 2001), XIII.

11. Vuic, Jason. *The Yugo: The Rise and Fall of the Worst Car in History* (New York: Hill and Wang,



These things said, Comrade Tito, I must caution you. One should always avoid calling someone a “nostalgic”. To label a person this way is to dismiss their agency in the contemporary world. In critical circles, the word *nostalgia* is usually met with haughty dismissal. It still carries a connotation of dramatic sentimentality potentially mired in melancholy (from mild to debilitating). The very first nostalgic might have been Odysseus in his long return home from the Trojan War.<sup>12</sup> From the outset, nostalgia was considered a neurological ailment of sailors and soldiers that felt bodily pain of being far from home. The first reference to the phenomenon appeared in 1688 in a dissertation written by Swiss medical student Johannes Hofer.<sup>13</sup> Not only did Hofer take great care to examine the extreme pain and melancholia of missing home, but he also constructed the word *nostalgia* from two Ancient Greek words: *nostos* for homecoming and *algos*, meaning pain. The physical aches of nostalgia were attempted to be cured with spending time at high-altitude and the sound of cowbells. These cures were specific to Swiss nostalgics, and they needed to be adapted to cultural circumstances.<sup>14</sup>

The popular and scholarly view of nostalgia has been transformed within the last few decades from a bodily disease and psychological ailment into an emotional and

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2010), 11.

12. Homer' *The Odyssey* (written in the 8th century BCE. First edition in English was published in 1614) is often quoted as one of the first examples of nostalgic texts.

13. Johannes Hofer, translated by Caroline Kaiser Anspach. "Medical dissertation on nostalgia or homesickness." *Bulletin of the History of Medicine* 2 (1934): 376-91.

14. In Yugoslavian case: for a few years after the 1990's wars, on May 1<sup>st</sup> (International Worker's Day and Yugoslavian national holiday), a well-known Yugoslavian country-music singer had flown trays of freshly baked pies from a Sarajevo bakery to a park in Paris, France. There, the ex-Yugoslavians would gather to continue the traditional celebrations and cure their nostalgia with food, alcohol, music, and soccer.

cultural phenomenon. We see an almost parallel evolution of nostalgia and modernity and post-modernity. As the individuality of modernity eventually became a rather lonely place, the softness of nostalgic memories amplified new perceptions of home as anything that conjures comfort. The change from one's family physical space to the less tangible concepts like experiences, memories, or virtual spaces of socializing.<sup>15</sup> As David Lowenthal writes that "once the solace or menace of the few, nostalgia now attracts and afflicts all."<sup>16</sup> Accordingly, whether occasioned by the conditions of modernity, post-modernity, marketing, or mass-media, we live in the times of nostalgic resurrection for the sake of collective comforts.

Recent research has defined two types of nostalgia: the personal which social psychologists examine through recollection of individual memories, and the historical, which is often used in advertising and turns on the commodification of a presumably shared past.<sup>17</sup> Boym, similarly, distinguishes between the individual and the biography of the groups:

Here two kinds of nostalgia are distinguished: the restorative and the reflective. Restorative nostalgia stresses nostos and attempts a transhistorical reconstruction of the lost home. Reflective nostalgia thrives in the longing itself, and delays the homecoming-wistfully, ironically, desperately. Restorative nostalgia does not think of itself as nostalgia, but rather as truth and tradition. Reflective nostalgia dwells on the ambivalences of human longing and belonging

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15. We are no longer lonely heroes in a painful search of home: nostalgia in contemporary culture belongs more to creating the comfort of the social connections than to an isolating individual emotion.

16. Lowenthal, David. *The Past is the Foreign Country*. (New York: Cambridge University Press, 2015), 33.

17. De Brigard, Felipe. *Nostalgia and Mental Simulation*. (Durham: Duke University, 2018), 8.

and does not shy away from the contradictions of modernity.<sup>18</sup>

Comrade Tito, as you will note, I am interested in looking at the changes of the traditional view of nostalgia being based solely on autobiographical memories and a desire to return to one's (lost) homeland. Today, the negative aspect is considered an abnormal nostalgia; through the excessive influence of consumerism and popular culture, nostalgia has become a positive concept of social connections and cultural knowledge.<sup>19</sup>

Building on Walter Benjamin's idea of modernity as a conjuring of prehistory (which is defined as period before written records), Boym describes the paradoxical evocation of nostalgia in the American popular culture. Reviving the historical (and pre-historical) worlds through technology, Hollywood movies aim to ease into the nostalgic persistence of national myths in contemporary culture. Boym references the movie *Jurassic Park* and the use of dinosaurs as "ideal animals for the nostalgia industry because nobody remembers them".<sup>20</sup> This is an important proposition of non-remembering as a possible element of nostalgia, as memories are considered fundamental to the creation of nostalgia. When the locality and the proprietorship of memories are not specified, nostalgia can be artificially created as an aftereffect of cultural references of common knowledge. We do not remember dinosaurs, but we

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18. Boym, *Future of Nostalgia*, 49.

19. The most current research papers on nostalgia show its socially positive aspects. As an example, see Wing-Yee Cheung, et al. "Back to the Future: Nostalgia Increases Optimism." *Personality and Social Psychology Bulletin* 39, no. 11 (November 2013): 1484–96.

20. Boym, *Future of Nostalgia*, 33.

know them in a historical sense. Because of this type of learned familiarity, we accept externally placed cultural references as memories.<sup>21</sup>

Felipe De Brigard further argues that nostalgia can be simulated by external elements and events that may or may not have happened in one's own past.<sup>22</sup> Therefore, we now understand nostalgia is not an exclusively autobiographical concept. In the same manner, nostalgia does not need to even be directly experienced to influence popular culture. In advertising, for example, (and here, Comrade Tito, I mean western advertising where the past can profitably fuel the contemporary consumption, something decidedly different from the market socialism of Yugoslavia), we see that intentional objects of nostalgia are used and accepted as substitutes of the authenticity of experiences. Similarly, social memories become adopted and promoted as our own, so we could feel nostalgic for the times and places we have not directly experienced. This type of nostalgia has become so popular in contemporary culture, promoted through movies, literature, or advertising, that there is even a name for it: *anemoia*,<sup>23</sup> the nostalgia for a time we've never known. One is nostalgic not for the past the way it was but for the past the way it could have been. This brings forward an aspect of nostalgia as a desire for an escape from the present. It is this past perfect that one strives to realize in the future. *Anemoia* can possibly be the future of nostalgia, as the authenticity

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21. A recent example of the popular culture's use of nostalgia is the TV show *Squid Game* (2021; Netflix). The nostalgic visuals of the children's games are used to provoke intense negative consequences, thus provoking non-nostalgic recollections of childhood punishments. Although we might not have played the same games as children, our imagination will fill the missing personal aspects of memories of these games. We adapt to the presented nostalgia to enjoy the entertainment.

22. De Brigard, 23.

23. Koenig, *Dictionary of Obscure Sorrows*, [www.dictionaryofobscuresorrows.com](http://www.dictionaryofobscuresorrows.com)

of memory is being replaced by the intensity of the imagined experience.<sup>24</sup>

Indeed, I have found it compelling to ponder how the physical space of a *home* or a *place* of the longing that had originated nostalgia at first is today all but removed from the list of possible nostalgic triggers. (And, I daresay, a physical place is no match to the mere mention of your name Comrade Tito) Marc Augé describes the non-places of supermodernity as devoid of individual memories. These places are instead “promoted to the status of places of memory,” where the memories are added rather than remembered.<sup>25</sup> *Anemoia* seems to correspond to the non-places as an addition or even a replacement of real memories. If nostalgic memories can exist as not fully authentic or place-related, a space is opened for their interpretation into a more creative and inclusive cultural dialogue. Creative nostalgia reveals the fantasies of the age, and it is in those fantasies and potentialities that the future is born.

I see through nostalgia a world partially built of fairy tales. It is framed by reality and the authenticity of the past. But what fills this frame is a mix of real and imagined. The accuracy of the memories is often questionable, as we use imagination to fill the gaps in memory recollection. As the real and imagined blend, it is easy to understand how the imagination-rich nostalgic memories can create nostalgia for the times of hardship and dictatorship in the countries of the former Soviet Bloc as one example.

However, before I expand further on this argument, Comrade Tito, I want to assure you that this sentence suggests no similarities to you or Yugonostalgia. We of course,

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24. Boym, *Future of Nostalgia*, 351.

25. Augé, Marc. *Non-places: An Introduction to Supermodernity*. (New York: Verso Books, 2009), 78.

remember clearly our “soft-communism” with you the always benevolent dictator as real times of prosperity that have never existed in the history of the world and never will as a leader like you is only born once every thousand years.<sup>26</sup>

Svetlana Boym connects the cultural differences between American individualism and Russian collectivism with the post-Soviet nostalgia to illustrate the ideological, locational and experiential inflections of memory.<sup>27</sup> The nostalgia in post-communism is manifested in reconfiguring the imagined communities and traditions. These traditions, although set by the values of the previous political system, stand today as ties to the comfort of the community. Every year, on November 29<sup>th</sup>,<sup>28</sup> the old tourism advertising clips, popular revolutionary songs, and of course the photographs of you Comrade Tito, appear all over social media of ex-Yugoslavs. On May 25<sup>th</sup>, the former Youth Day and appropriately appointed as your birthday too Comrade Tito, buses full of former Yugoslavs still arrive in Belgrade. They visit your grave, hang around “as if nothing happened”, and shop for Yugoslavian-flag t-shirts and keychains engraved with “Comrade Tito we swear to you”.<sup>29</sup>

Author and critic Dubravka Ugrešić - noted for refusing to identify as anything but Yugoslavian - writes that Yugonostalgia has become a “mental supermarket”, as the

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26. Yugoslavian self-governing style of market-socialism was a unique system designed by the Communist Party of Yugoslavia in 1950, and after a historic break away from the Soviet-style communism and the Eastern Block in 1948. (Robertson, James. “The Life and Death of Yugoslav Socialism.” *Jacobin*, July 7, 2017. <https://jacobinmag.com/2017/07/yugoslav-socialism-tito-self-management-serbia-balkans>)

27. Boym, "From the Russian Soul," 151.

28. Republic Day of the Socialist Federal Republic of Yugoslavia

29. Words from a popular song. “Comrade Tito, we swear to you, that we will never swerve from your path.”

existence of these nostalgic souvenirs reinforces forgetting rather than the understanding of the Yugoslavian socialism.<sup>30</sup> Ugrešić's refined argument is a valuable reference in my creative research. The overproduction of formulaic nostalgic objects simplifies nostalgia into an easily manipulated version of sentimentality without leaving space for questions or individual interpretations. In creating a visually abstract and yet very personal interpretation of nostalgia, I wanted to avoid constructing a version of a *nostalgic supermarket* with my kinetic sculptures, where objects would be used as tokens of cultural recognition. My aim is to let nostalgia be recognized and understood subtly, based on one's own emotions, reactions, and memories.

Through the examination of *Ostalgie*, the post-communist nostalgia for East Germany, Jonathan Bach sees the commodification of nostalgia as a re-articulation of identity by enhancement of the sense of the worth of one's past.<sup>31</sup> The collective nostalgia is manifested through the transformation of everyday objects into the objects of cultural knowledge. Nostalgia adds a new symbolic meaning to the objects; this in return functions as an additional monetary value for "consumers (to) appropriate the symbolic capital of the objects in new ways."<sup>32</sup> An example is the old Yugoslavian money. The devaluation of the *dinar* was so extreme that the paper notes were simply discarded when the new currencies were introduced during the wars. A friend has recently acquired and proudly displayed a framed Yugoslavian 10-dinar note. Its eBay

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30. Ugrešić, Dubravka, and David Williams. "Nostalgia." in *Salmagundi*, no.176, 2 (Saratoga Springs: Skidmore College, 2012), 7.

31. Bach, Jonathan. "Consuming Communism: Material Cultures of Nostalgia in Former East Germany." in *Anthropology and Nostalgia*. (New York: Berghahn Books, 2015).

32. Bach, *ibid*, 134.

value is many times over the original; its symbolic value of political, historical, and ultimately nostalgic references greatly exceeds the market value. Visually stimulative references bring up the nostalgic values of an object that much faster: the smiling face of a heroic socialist mineworker from the Eastern Block (as inaccurate that classification is) is what situates this 10-dinar note high on the nostalgia markets.

As you well know, Comrade Tito, photographs are one of the visual tools that most directly translate nostalgic memories into nostalgic commodities. (and here I would be remiss not to tell you that I have a 1956 image of you and your wife on holiday that holds great evocative and transportive power) As Susan Sontag explains in her influential text *On Photography*, photographs can serve as mechanisms that commodify the actualities of the past,<sup>33</sup> whereby “slicing out this moment and freezing it, all photographs testify to time’s relentless melt.”<sup>34</sup> Photographs form a precise and often memorable capturing of a piece of time that can result in the imbuing of the visually-recorded past with sentiment and bias. I picture modern nostalgic people as tourists of the past: travelling with curiosity and at detached ease, randomly choosing the memories for photographing with their small digital cameras. I found that I am not far-fetched in my opinion: David Lowenthal noted the similar visiting aspect of nostalgic recollection: “As a visitable realm of solace, nostalgia made the past the foreign country with the healthiest tourist trade of all.”<sup>35</sup> Nostalgia looks today like a tourism campaign

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33. Sontag, Susan. *On Photography*. (United Kingdom: Farrar, Strauss and Giroux, 1977), 73.

34. Sontag, *ibid*, 15.

35. Lowenthal, 337.



for a metaphysical tour of the past.

As a photographer, I compare the forming of nostalgia to attaching a soft-focus filter onto a sharp lens. The filter will compromise both the clarity of the view and the sense of space. A thick layer of an inexpensively made lens filter stands between me and Yugoslavia. It softens the distance and enhances the colours, the shapes, and even the smells. I have stopped taking photographs on my travels “back home”. Doing so only breaks the nostalgic spell of my memories.

Comrade Tito, you might be wondering why do I want to consider the operations of nostalgia – what I regard as a universally experienced concept -through the abstract acrylic forms in slow motion? And can nostalgia be explained in this creative inquiry at all? I have only to think about the Esperanto that I had studied in my childhood – an undertaking quite possibly inspired by your love for it<sup>36</sup> - to see the links between the ideas and their expression. Esperanto was never intended to replace the local languages. Rather, it was envisioned as a parallel language that would serve to connect us, no matter where and how we live or what our history is. To my mind, abstraction is creatively what Esperanto is linguistically. As I researched through the origins and conditions of nostalgia, the various types of objects as material manifestations of nostalgia kept coming forward. But, like memories, objects speak a singular cultural language. Nostalgic objects locate us in time and place even more precisely. I see abstraction as a fascinating creative process of showing the many facets of nostalgia

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36. “Zagreb, Yugoslavia, July 28: This is a country of Esperantists as well as Titoists, it was disclosed here at the Thirty-eighth Congress sponsored by the Universal Esperanto Association. Moreover, the Yugoslav leader himself speaks and understands Esperanto. He learned the language in jail.” A quote from *The New York Times*, July 29, 1953, 6.

without tying it to a singular view. Its power is in imagination.

Comradely greetings.

Nataša

## LETTER THREE

Re: Notes about a photograph and musings on methods and practices

December 31<sup>st</sup>, 2021

Dear Comrade Tito,

The package you sent came as quite a surprise. Thank you for generously sharing your vacation photo album. The images brought me back, and I found myself caught up in nostalgic sentimentality. As you might know, many of us from our former homeland do not have old family photographs because of the firestorms of war. Luckily, your photographs - official and personal - serve as superb illustrations of what an average Yugoslavian family vacation looked like.

This said, I am not sure if I will be able to obtain reproduction rights to include your photo in my thesis paper (again, the capitalist system insists on putting a price on everything, so your perfect summer vacation photo costs money to reproduce in academic publications). I will have to describe everything I see in the image, so forgive me if I misinterpret a few things.

“Photographs”, as theorist Susan Sontag tells us, “turn the past into an object of tender regard, scrambling moral distinctions and disarming historical judgements by the

generalized pathos of looking at time past.”<sup>37</sup>

Opposite to most of the world’s presidents, photographs of you usually show you in some sort of non-work-related activity. You might be smoking Cuban cigars at the White House, visiting with Emperor Haile Selassie, or showing Elizabeth Taylor around the Adriatic. It is almost like you felt you worked hard enough during World War II and had decided to work strictly as an adman for communism.



Figure 1. *Josip Broz Tito and Jovanka Broz on Island of Vanga, Yugoslavia, 1956, photograph.*  
@ United Archives International 2022

The photograph of you and your wife Jovanka Broz on the island of Vanga from 1956 is hard to forget. It is summer somewhere along the Adriatic coast; the colours are

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37. Sontag, 76.

warm, your skin tanned, and one cannot help but think that you have been on vacation for some time. This is what I remember as our family summers. As we do not have visual documentation of our own great vacations, we necessarily remember them through the many vacation photographs of you, our Comrade Tito (a vicarious and honourable pleasure if there ever was one). The scenes and faces seem familiar; they all are one: the photographs of you travelling the world, the New Year's family parties, the movie stars visiting Yugoslavia, the photos of a new car. They merge in one's memory as if pages of a family photo album, the protective sheets of semi-transparent wax paper preserving the photographs from fading, as much as defusing the clear sight of their content. In this sense, photographs become not only the representations of a moment in one's memory, but the actual memory itself. They are a simulation of the experience and of the emotion. The simulated experiences do not age well; they lose their appeal with time. They fade faster. In the text "Simulacra and Simulation", Jean Baudrillard describes that when the "realness" of something loses its essence, nostalgia assumes its full meaning.<sup>38</sup> This seems to me to be omitting a transitional stage between these two points of experiences, and that is the imagination. Stimulated or simulated, imagination is the thread that loosely holds the precision of the real and the softness of nostalgia.

As I showed your photograph to my thesis advisor, he observed that if that is what communism looked like, he would immediately book a flight to your dreamy, sun-drenched location. As humorous as the comment was, it pointed into the exact reason why photography is as evocative and as deceptive in recollecting memories. Making

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38. Baudrillard, Jean. *Simulacra and Simulation*. (Ann Arbor: University of Michigan Press, 1994), 8.

images is aimed toward stimulation of emotions. Making marketing images is aimed with much greater precision toward the future generation(s) to stimulate specifically commercially focused nostalgia. Making political-propaganda images is focused on defining utopia for the masses.

All of these strategies use similar, more-or-less subtle, abstract prompts: colours, tones, shapes, evocative scenes. In this photograph, the soft light of the late afternoon gives just enough contrast to your masterfully back-light figure so as to separate you from the rest of the image. Your blue shirt is the only colour that stands out from the rest of the warm, glowing pastel colours of the background - the background that includes your wife too. The gold watch on your wrist twinkles softly. The usual cigarette holder nonchalantly hangs between your lips, although the cigarette is not even lit.<sup>39</sup> I admire the dashingly effortless visual power of your cigarette holder as an ad for socialist utopianism. Had you intentionally staged thousands of these wonderful photographs, knowing that they soon would be needed as safety belts for dragging into nostalgia a million of stateless Yugoslavian immigrants into nostalgic reverie?

Indeed, I am reminded of David Harvey's idea about what he terms the "politics of the cultural mass", where the dominant class of society (be it economically, culturally, or politically dominant), produces the images aimed as universal definitions of the symbols of the society.<sup>40</sup> This is especially the case in migrant and diasporic

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39. A cigarette holder: Historically, these were used by women, as an item of sophistication and elegance, but also to preserve women's clothing from the falling ashes. We will find few famous male figures using cigarette holders: aside from Josip Broz Tito, Franklin D. Roosevelt, Tennessee Williams, and Hunter S. Thompson, also used cigarette holders.

40. Harvey, David. *The Condition of Postmodernity*. (Oxford: Blackwell Publishers, 1990), 178.

communities, where individual memories might fade proportional to the physical distance and are quickly replaced with symbols of the acquired culture.

As I have told you Comrade Tito, I make my living as a professional photographer. I create photographs for commercial purposes, and I understand extremely well how to use my tools with a purpose. And yet, I surprised myself struggling to conceptualize this old photograph of you. The romantic in me could not overlook or transcend my deeply emotional attachment to it as an object that elicits feelings of vulnerability and fondness. (And here I am indebted to Roland Barthes' ideas about the punctum of a photograph: "A photograph's *punctum* is that accident which pricks me but also bruises me, is poignant to me."<sup>41</sup>) This mobile that is to abstractly interpret this photograph of you, Comrade Tito, seems to be my *punctum*. Dissecting (actually and metaphorically) it into pieces - colour by colour, shape by shape – is the logic of my thesis. But with this photograph, the essence of it still seems to be escaping my abstracting goals. The ideas for the image that come to mind seem too literal. In seeking to transform the image, I am not able to relinquish its actuality. Accordingly, when I question how many elements should result – coloured shapes serving as the intentional fragments of this surrogated memory again, I falter. For a while the goal of this imagined mobile is to change a photograph to a collage of fragments that are made of various realities, the actions required are difficult. Clearly, Comrade Tito, I need to tear this photograph into imaginary pieces so it can become an abstract summary of all our vacations and, perhaps, the perfect albeit distressing metaphor for my memories of

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41. Barthes, Roland. *Camera lucida: Reflections on photography*. (New York: Hill and Wang, 1982)., 27.

my golden Yugoslavia and it being torn to shreds.

In my examination of the material remnants of past lives, I question if the shards are by default to be considered components of a whole? This approach implies that the “whole” once existed and is now broken, reduced to small bits. In that case, these fragments are keeping the accurate memory of the entirety, translating it proportionally to a smaller level. Therefore, we should assume that each fragment is simply a reproduction of the large into the small. Fragmented memory would, in that case, be as accurate as a whole memory if only contained into a smaller space. In his interview for the *Gagosian Quarterly*, Ghanaian-British architect Sir David Adjaye talks about the power of fragments in reconfiguring the history of art and asks:

How do we learn from the fragments that are our past? And how do we do so without mimicry because this is not about trying to create a classical; this is trying to reimagine another world. How do we create form with the freedom of an artistic mind, a human being expressing themselves?<sup>42</sup>

For the fragments to materialize, the whole had to be susceptible to breaking. So, if we examine the fragments of nostalgia as damaged pieces of a shattered entirety, the pieces that only remotely resemble the whole, and incompletely retain the properties they contained as a part of the whole - we can more critically consider both the whole and the fragment as only partially accurate memories. As Guy Debord tells us, “the images detached from every aspect of life” will invariably “merge into a common stream in which the unity of that life can no longer be recovered”. “Moreover,” he continues,

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42. Adjaye, “Social Works,” <https://gagosian.com/quarterly/2021/06/16/interview-social-works-sir-david-adjaye-obe/>.

“fragmented views of reality regroup themselves into a new unity as a separate pseudo-world that can only be looked at...The spectacle is a concrete inversion of life, an autonomous movement of the nonliving.”<sup>43</sup>

Similar to the episodic memory that remembers the experiences in order to create new knowledge, the idea and the actuality of this mobile questions if the compilation of fragments of the collective nostalgia can be an authentic rendition of the sum of our individual memories? Stepping closer in, the individual pieces start appearing more disconnected from each other. The imperfection of material becomes more obvious. Simultaneously, this more intimate view of the fragments can give a more comprehensive perspective of the whole structure.

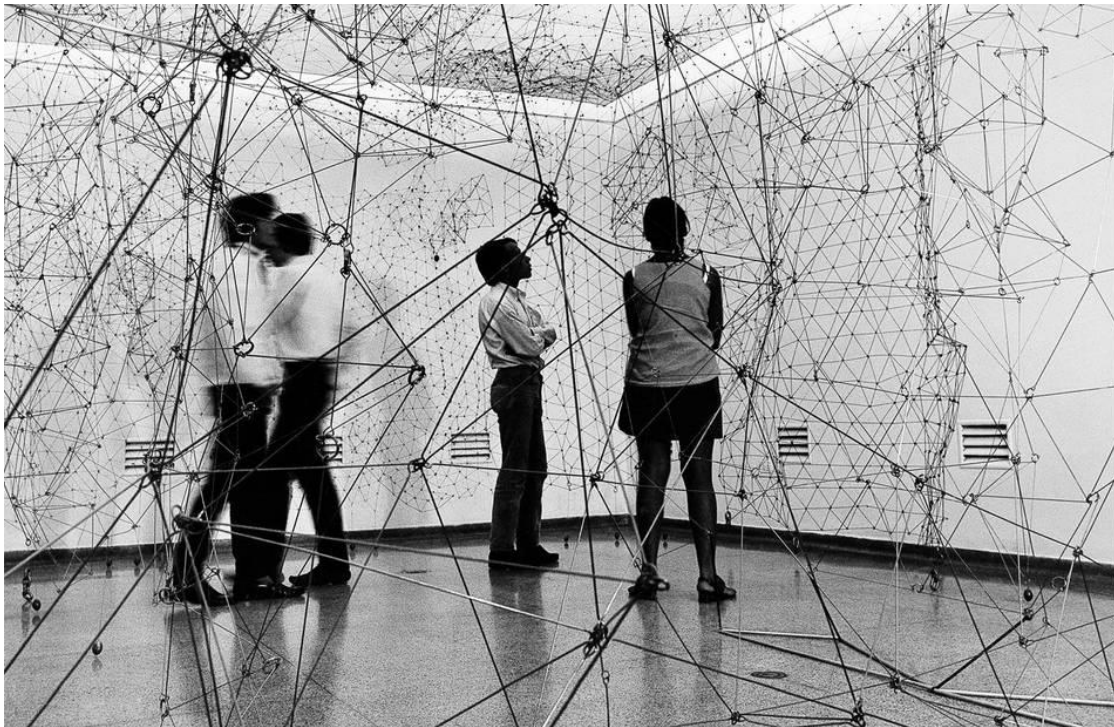


Figure 2. Gego, *Reticulárea (ambientación)*, 1969, Museo de Bellas Artes, Caracas, Venezuela.

[https://www.kulturstiftung-des-bundes.de/en/programmes\\_projects/image\\_and\\_space/detail/geo\\_line\\_as\\_object.html](https://www.kulturstiftung-des-bundes.de/en/programmes_projects/image_and_space/detail/geo_line_as_object.html)

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43. Debord, Guy. *Society of the Spectacle*. (London: Bread and Circuses Publishing, 2012), 7.



The balancing of the sum and the fragments reminded me of the Venezuelan artist Gertrud Goldschmidt Gego (1912-1994), whose practice I investigated early on in my research. Gego used in her kinetic sculptures a simple line as an actual object rather than a simple form. Her sculptures remind me of three-dimensional drawings, reduced in their simplicity to their most basic fragments.

In the process of drawing the concepts for my mobiles, the paintings of linear objects by Kazimir Malevich (1879-1935) defined by the absence of references to the natural world were critically useful for exploring the proportions and perspective. In some way, drawings are the materialization of a fantastical and improbable world. Imagining becomes easy; remembering is not judged by accuracy.

Imagining the complexity (of ideas or memories) within a simple form reminded me of the looking in fildžan<sup>44</sup>, an age-old Bosnian practice of attempting to see into the future, akin to reading tea leaves. Surprisingly, Comrade Tito, there are no photographs of you participating in this traditional coffee ceremony. I frequently wonder if this was because of the unflattering angle of sitting on a very low Bosnian tapestried chair, or the strong traditions left in the region from the five hundred years of Turkish colonialism were not to be promoted?

Here is how to read the past and the future from a fildžan: once you finish your coffee, the cup is rotated in a clockwise motion and flipped upside-down onto a copper tray. The still moist coffee sediment will slide along the walls of the cup and create the

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44. Fildžan: (Bosnian, Turkish loanword) small coffee cup.

shapes that will, with some imagination, show the future, the present and the past.



Figure 3. Natasha Vasiljevic, *Turkish Coffee in Sarajevo*, 2017, photograph.

These are all connected in what operates as a continuous play of dark and light, the ups and downs of coffee dregs, and the metaphysical evocation of all the mountains and gorges of one's life. The past is turning directly into the future, and the future is transforming back into the present; a flow of events with unnoticeable beginnings or ends. There is a linear temporal connection between the past and the future, but there is no objective understanding of what affects each in the context of the present. The

spaces assigned to remembering, imagination, and reality are disproportionately distanced, based on arbitrarily determined signs.

I examined this concept through the construction of a mobile that is physically connected both to the floor and the ceiling of the exhibit space but whose structure shows the pliability of time and distance. The additional reference came from Buckminster Fuller's (1895-1983) geodesic domes. The structural lines of the domes appear fractured, and yet they create a balanced tension within a perfect circular sphere. If only one of the lines was to become broken or missing, the whole structure would eventually collapse. My *Broken Line* mobile materially investigates the disintegration a tensegrity construction by fracturing the circle into linear elements. I connected the lines (acrylic tubes) with filament wire just enough to hold them together; this produced a barely balancing structure whose movement evokes the *perpetual motion* that Bruno Munari describes as essential to a circle. "All rotary movements," Munari writes, "and impossible searches for perpetual motion are derived from the circle."<sup>45</sup> Reminiscent of the imagined circular timeline on the walls of *filidžan*, the lines do not represent the circle, but rather re-imagine it through its very fragments.

Wishing you yet another Happy Afterlife Year, Comrade Tito.

Nataša

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45. Munari, Bruno. *The Circle: Discovery of the Circle*. (Milano: Scheiwiller, 1964), 3.

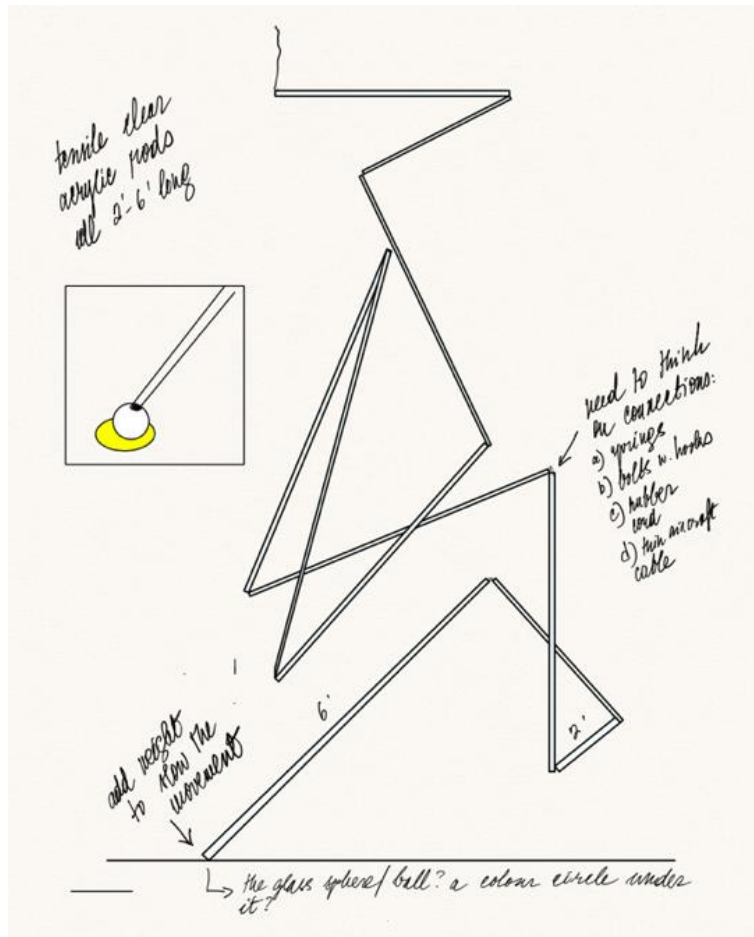


Figure 4. Sketch for Mobile No.7, 2021.

Re: Jugoplastika

January 1<sup>st</sup>, 2022

Dear Comrade Tito,

I learned only after moving to Canada that the west (or the West, as it likes to be spelled) imagines socialist societies like that of Yugoslavia in dark tones of grey concrete. How different from the colourful plastic objects we designed as an attempt to

balance the declared socialist economic egalitarianism and the distinctive, modernist features of the capitalist design.<sup>46</sup> In questioning my affinity for plastic, I realized that I connect this material to my growing up in Yugoslavia. As I remember and as you well know, plastic was everywhere. It contrasted the standard grey and beige government-designed objects with the bright colours, unusual shapes, and affordable prices. Indeed, this jubilation and optimism can be seen in so many examples of Yugoslavian industrial designs. Plastic was the ideological material of collective wellbeing. Remember, for example, “Kiosk”, the modular and mobile commercial spaces, and the ways these buildings performed social roles or the award-winning “Iskra ETA 80” telephones, or “Jurček” stools, “Albatros” lamps, and numerous other domestic and statist products that demonstrated the rich creativity of Yugoslavia’s (non-western) modernity.<sup>47</sup> Through the West-inspired design of the everyday objects and home décor of socialist life, these domestic tools embody affordability, both economically and creatively.



Figure 5. Photographs. Unknown origins (public domain)

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46. Yugoslavia was a founding member of the Non-aligned Movement that originated in the 1950s as an effort by over 120 countries from the developing world to avoid the polarized world of the Cold War between the pro-Soviet communist countries belonging to the Warsaw Pact, and the pro-American capitalist countries belonging to NATO. (Source: Munro, André. "Non-Aligned Movement." *Encyclopædia Britannica*, February 18, 2020. <https://www.britannica.com/topic/Non-Aligned-Movement>)

47. Listed designs are (in order): Architect Saša Janez Mächtig, *Kiosk*, 1967-99. Designer Davorin Savnik, *Iskra*, 1978. Designers Bogomir Zorman and Ljerka Finžgar, *Jurček*, Meblo, 1970 and *Albatros*, Meblo, 1970-1979.

There is a certain immediacy to the plastic material as handling it does not need to be precarious. Its implementation in industrial design brings unexpected longevity to the objects. On top of it all, the visual qualities of plastic bring forward the high-polish, bright colours and reflective surfaces and all the assumed attributes of more precious materials. All these diffuse the other reality - the highly destructive, world-altering sides of the plastic. In so many ways, Yugoslavia seemed to embody all the qualities of plastic material - both the dazzling shiny surface and the contentious core under it. In thinking about my practice and in my planning of the thesis exhibition, I could not think of another way of instantly bringing back the optimism of Yugoslavia that I remember and the questions that necessarily follow.

Plastic pieces do not easily adhere to each other. To simply glue it, the material needs to be demolished in a certain sense: the glue heats the material on a molecular level. It alters their structure, only to re-make itself into a new form. The new, glued area gains in strength, while the rest of the material becomes more fragile due to this process.<sup>48</sup> Mirroring these material transformations is how we hold onto nostalgic memories: there is a preference to preserving the nostalgia as it is, as the addition of new information might come to refute it. This might be the reason why the Yugonostalgics mostly refuse a critical look toward the past, and specifically you, Comrade Tito (and to what end would such a critique serve, you might rightfully add). But I would argue that transforming the memories by contemplating them through creative processes brings a profound understanding of the past. This in turn shapes a

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48. Despite the recycling, upcycling, and reduction of plastic use, we cannot eliminate it once that it has served its purpose.

more inclusive and dynamic future-building. It seems unavoidable but to follow the same basic steps of plastic material alterations and allow for selective destruction to bring in enhancement.

Plastic is considered (mostly) unbreakable. And yet, as we witness firsthand the ecologically catastrophic flaws of plastic recycling, the great ocean garbage patch and the news of micro-particles of plastic in the bloodstreams of animals, fish and humans, the modernist allure of these miracle materials remains strong. The mirror material I used for several of my sculptures is an acrylic mirror as acrylic would not shatter into million sharp, dangerous pieces if it happened to fall. It would fissure within its surface but would maintain the outside form.<sup>49</sup>

Further to this, I examined through my practice another important quality of acrylic: its glossiness. The shinier the piece is, the more commercial value it gains in modern culture, as we tend to equate the shine of a material to finished perfection. I too am instinctively attracted to the shiny, highly polished acrylic sheets when ordering my materials from the plastics supplier. When cutting the acrylic pieces for my sculptures, I needed to pay extra for the laser cutting machine so that the edges would look clearer and more polished. When I had to use the large CNC machine (an extremely precise machine that cuts the plastic by slightly melting the material), I insisted on polishing the cut edges with the blow torch so the dull ridges would be less apparent.

That we tend to add a layer of high shine to our nostalgic memories makes

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49. Breaking the (glass) mirror is considered bad luck. Breaking of an acrylic mirror would not be considered the same it as it is not a “real” mirror. We can conclude from this example how the new material (acrylic mirror) loses traditional or historical values because of its fabrication process.

sense: things used to be very happy, incredibly tasty, truly loving. Do we add a glossiness layer to tangible and abstract concepts in hope that the polished, shiny finish would evoke only the positive emotions? Indeed, if the past is to serve us, our recollections and longing should be characterized by romantic amplification and the aesthetics of gloss and shimmer. I questioned if, similarly, the material itself could serve as a physical rendition of one's world of memories: the colours that vary according to their placement in space; the transparency of the material that transmits and transforms what lays behind it; and the shine on the surface of the material that reflects the surroundings and at once mirrors the viewer's position within the space. Only, unlike the surface of a mirror, the acrylic I have been using in my work reflects a softer (and possibly more plausible) picture of the original. It forms a subtle, undefined, sometimes even barely recognizable duplicate of the original. Boym writes in "The Off-Modern Mirror" about curiously admiring the real world passing by in the reflection of her phone screen:

I know that nostalgia is not an answer to the speeded-up present, that time is irreversible, and shadows will never conspire in the same way again. No longer a seductive digital fruit, my BlackBerry reveals its second life as a melancholic black mirror that puts into sharp focus the *decaying non-virtual* world that is passing us by.<sup>50</sup>

The reflectiveness here is tied to transparency. We see through it a duplicate transformation of the reality: one is affected through transparency and the second is faintly visible as a reflection.

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50. Boym, "Off-Modern Mirror," [www.e-flux.com/journal/19/67475/the-off-modern-mirror/](http://www.e-flux.com/journal/19/67475/the-off-modern-mirror/).



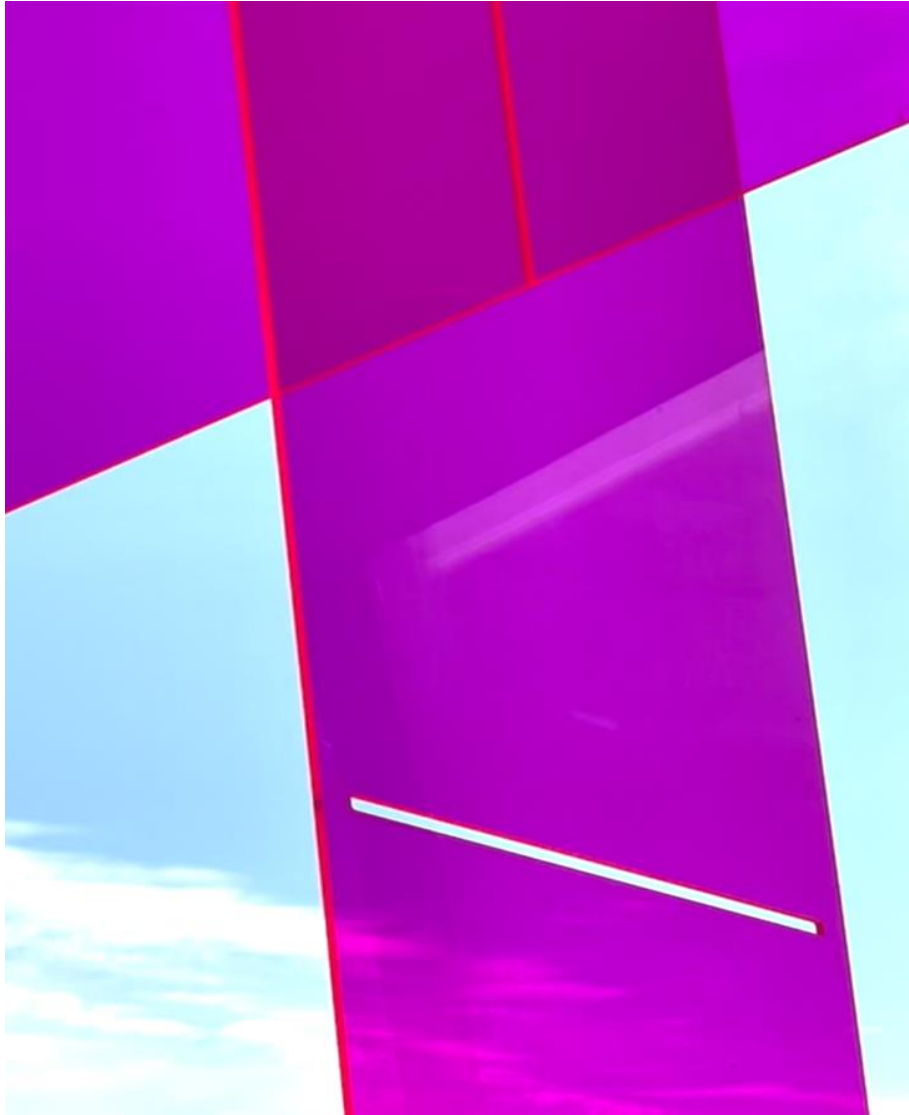


Figure 6. Material Test for Mobile No. 2, 2021.

While testing the material transparency, I filmed a short video of the transparent fuchsia mobile this summer. One fascinating revelation in this video was the parallel image of the sky behind and the studio space around it: as the mobile is slowly spinning and balancing in the air, the transparent, reflective acrylic is simultaneously acting as a colourizing lens and a dimmed mirror. And yet, none of the two versions of the space was accurate. Far from it. The space is revealed as another dimension of reality. At

once heterotopic, it is space that is simultaneously real in its connection to actual surroundings and unreal because what a viewer sees is a representation of reality inaccurately reflected by the materials used.<sup>51</sup>

When perfectly finished, plastic creates a translucent glossiness that renders the reflections of its surroundings. Material transparency allows for an experience to be simulated as close and real but filtered through the addition of a physical shield. This method of creating an altered experience through tangible methods closely responds to my inquiry of the interpretation of nostalgic memories.

As I worked through the various qualities and thicknesses of acrylic sheets, I noticed that the lower the quality of the material, the more affected our visual experience. In conceding to the idea of plastic as an interpreter of the visible, in allowing it to interfere with sight clarity, and in acknowledging how the material will magnify our spaces, we unavoidably transform the plastic material into a sort of transparent camouflage (actual and metaphoric). Just like marine life that uses transparency as a “superpower of invisibility”, transparency seldom enhances what is beyond its material parameter.<sup>52</sup> It is self-defining, but at the same time, it has “applied transparency: one that, in surrounding or coating people and objects the better to protect them or to show

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51. Foucault, Michel. “Of Other Spaces.” In *Diacritics* 16, no.1 (Baltimore: John Hopkins University Press, 1986), 4.

52. Bagge, Laura E. “Not As Clear as It May Appear: Challenges Associated with Transparent Camouflage in the Ocean.” *Integrative and Comparative Biology* 59, no. 6 (Durham: Duke University, 2019), 1653.

them off, took its shape from them.”<sup>53</sup>

Observing and working with the transparent and reflective acrylic surfaces, I noted a conceptual co-relation of the superficial material shine with how nostalgic memories are “displayed” in our mind. The imagination serves as a layer of polish: the exactness of memory is less evident nor important. It is the imagination that connects and balances the ever-changing nostalgic memories. I wanted to creatively render these interlacing experiences of memories and imagination, of the original and its interpretation. Using the transparent polished acrylic to transform the reflections through the material itself, I intended to alternate the imagination and the reality through the fixed outlines of the mobiles’ elements. As the translucent glossiness of the acrylic renders the reflections of the space without ever transmitting an exact image, the material serves an enhanced rendition of the original. The physical rotation of the glossy mobile elements reflect a brief new version of ourselves, a new rendition of the world that surrounds us. I imagined the mobiles to be mnemonic devices for nostalgic memories, moving and balancing between the complex and interconnected worlds of one’s memories and imagination.

Comrade Tito, I will send a letter to explain another aspect of the material that inspired my practice and research.

Comradely greetings,

Nataša

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53. Trotter, David. “Modernism’s Material Futures: Glass, and Several Kinds of Plastic.” In *Utopian Spaces of Modernism: British Literature and Culture, 1885–1945*. (UK: Palgrave Macmillan UK, 2012), 59.

Re: Mirrors and monuments

January 3<sup>rd</sup>, 2022

Comrade Tito,

I am sure that you had a deep understanding of what life was like for the youth in our country. For me, growing up in socialist Yugoslavia, the geographical space perpetually stuck between the wars, one would be accustomed to school trips visiting many monuments to the great battles of the past. We would start our travels on buses commissioned specially for the occasion, singing along the popular revolutionary songs - remember the lines "...The years have passed full of torment, one died for freedom in silence, or with a song instead of a moan, Comrade Tito, we swear to you" - and binging on snacks and "Cockta" (our Yugoslavian version of *Coca Cola*). The monuments were observed with hinted respect, never taken too seriously, and forgotten as soon as we were back on the bus.

Yugoslavian architect Bogdan Bogdanović, the renowned creator of several World War II monuments, talked about dreaming of a world without monuments. He sees the monuments as slightly aggressive as the memories they evoke are always dangerous. His dream is the world whose monuments build upon the remembering of ideas, metaphysical concepts, happiness.<sup>54</sup> Time has made his profound wish a reality,

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54. Bogdanović, Bogdan. "Sanjam o svijetu bez spomenika." Interview by Drago Bojić. *Svjetlo riječi* 287 (Sarajevo: Franjevačka provincija Bosna Srebrena, 2007), 19.

although in a way different than he had imagined: the battles and suffering of World War II forgotten and replaced by the memories of the most recent Yugoslavian wars, these sombre monuments have become tourist attractions for their exceptional architectural style.



Figure 7. Milomir Kovačević Strašni, *Tjentište*, 2017, photograph.

One of the monuments, *Tjentište*,<sup>55</sup> inspired my kinetic sculpture *Mobile No. 4*. Enormous, angular, and reminiscent of a pair of angel's wings, the concrete monument commemorates the pivotal World War II Battle of Sutjeska you led in 1943 Comrade Tito.<sup>56</sup> I was inspired by my remembering of the Yugoslavian monuments and

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55. *Tjentište*, Bosnia & Herzegovina. Architects Miodrag Živković and Ranko Radović, 1972.

56. The battle was later turned into one of the most expensive Yugoslavian movies ever made, with the star actor Richard Burton playing Tito. *Battle of Sutjeska*. directed by Stipe Delić (1973; Bosna Film, Yugoslavia).

the times when I did not question, like Bogdanović, the necessity of their existence. They still stand as a reflection of the far removed common past; their physicality in the present is today affected only by the material decay and the often-negligible level of care they receive from the local authorities.

While developing the concept of this sculpture, I had originally envisioned the two intersecting mirror planes angled to reflect each other only and none of the environment. We, as viewers, would disappear from the world of this self-reflecting, self-centred reality. The infinite space inside the reflections would not be affected by the outside space. It would be conceptually detached through its own reality, and yet tangibly present in our reality.

I placed the *Mobile No.4* at the center of the exhibit. The large monolithic mobile made of the acrylic mirror reflects every other sculpture and visually absorbs the space of the exhibit installation. This is the concept that the rest of the exhibit started growing from and that has seen and withstood all the iterations of my research path. Early on, my research started from an interest in place and the idea of locations and places that belong to no one and everyone. And here is important to revisit Augé's idea of non-places.<sup>57</sup> The actuality and ideological, cultural, and aesthetic implications of these sites turn both on the understanding of the operations of contemporary global capitalism and on how we act and interact within the places of voluntary and involuntary mobility (meaning travel on the one hand and migration on the other). The idea of non-places is both the consequence of late modernity and a condition occasioned by it where the

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57. Augé, 77.

influence that physical places have on patterns of movement within and beyond the pre-defined boundaries cannot be denied.<sup>58</sup>

The production of my sketched mobile showed how far I was from understanding simple physics. The aesthetic simplicity of the two thin, perpendicularly intersecting sheets of acrylic mirrors meant that it did reflect the planes of the two mirrors into each other, but it also reflected all four sides of the space around. We, as viewers, are in sight. Our presence is affecting as much as it is reflective, thereby adding a precariously balancing movement of the kinetic sculpture results that the image we see reflected is never about a singular view or a singular moment. Michel Foucault describes a mirror as a utopia, a place of no specific place:

The mirror is, after all, a utopia since it is a placeless place. In the mirror, I see myself there where I am not, in an unreal, virtual space that opens behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent: such is the utopia of the mirror.<sup>59</sup>

We see ourselves in this virtual space of reflected reality, divided from the actual by the surface that allows us to gaze at our unreal selves. The mirror exists in reality and, yet, it shows us in a reflection, in a place where we are absent. Foucault calls this complex place as heterotopia: a place that at once is real since it relates to the actual moment, and at the same time unreal, as it will be perceived through the virtual point through a mirror.

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58. Fawcett, James T. "Migration Psychology: New Behavioral Models." *Population and Environment* 8, no.1-2 (Berlin: Springer, 1985), 5–14.

59. Foucault, 27.

In examining nostalgia as a shifting space for imaginative interpretation of the past realities, the intersecting mirror sculpture creates a visual space for contemplating the possible place of the *Now* and the interpreted space of the *Then*. Seldom are the two perpendicular mirror spaces empty. The duality of the visuals creates a discourse that is cyclically disrupted by the movement of the whole structure.

If you would stand very close to the mirror sculpture and look up Comrade Tito, you would see a momentary multiplication of your reflection in every direction. This reflective multiplicity could possibly confuse other visitors to question if the person they see is the real you.<sup>60</sup> The vision disappears and appears at the rhythm of the airflow. Here, briefly, exists a moment of being all alone within a boxed space of reflection that creates the image of a moment the way a photograph would. But in the case of the mirror mobile, that space turns away to efface us and reveal someone (or something) else.

Connecting the looking back into the mirror (or into the rear-view mirror) with nostalgia is a common reference we can find in contemporary culture: from poems and movies to many country-music songs. In my opinion, however, connecting the rear-view mirror with nostalgia is a perhaps an indulgent, if effective, simplification of a complex, actively evolving cultural phenomenon. I would argue that looking into the back mirror is not simply looking at the past, but rather at the place we cannot see without physical change of our body within the space. The place in the back mirror is the present that

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60. Referring here to the long-standing conspiracies (supported by National Security Agency, USA), that the real Josip Broz died in late 1930's and was replaced by a Russian spy. NSA document source: [https://www.nsa.gov/portals/75/documents/news-features/declassified-documents/cryptologic-spectrum/is\\_yugoslav.pdf](https://www.nsa.gov/portals/75/documents/news-features/declassified-documents/cryptologic-spectrum/is_yugoslav.pdf)



exists without us, and the back mirror act as a movie projection of it. We cannot change the place and events in the mirror unless we physically turn and take the actual part of that reality. That reality then becomes ours in the exact moment of our movement toward it. But nostalgia gives us an opportunity to live in that same space without turning. By not acting but only contemplating, we allow for imagination to simulate the action for us. This might explain why nostalgia is considered today, in the field of contemporary psychology research, as a positive emotion of optimistic change.

I will write again soon, Comrade Tito. Until then, I am including some of my work-in-progress sketches.

Nataša

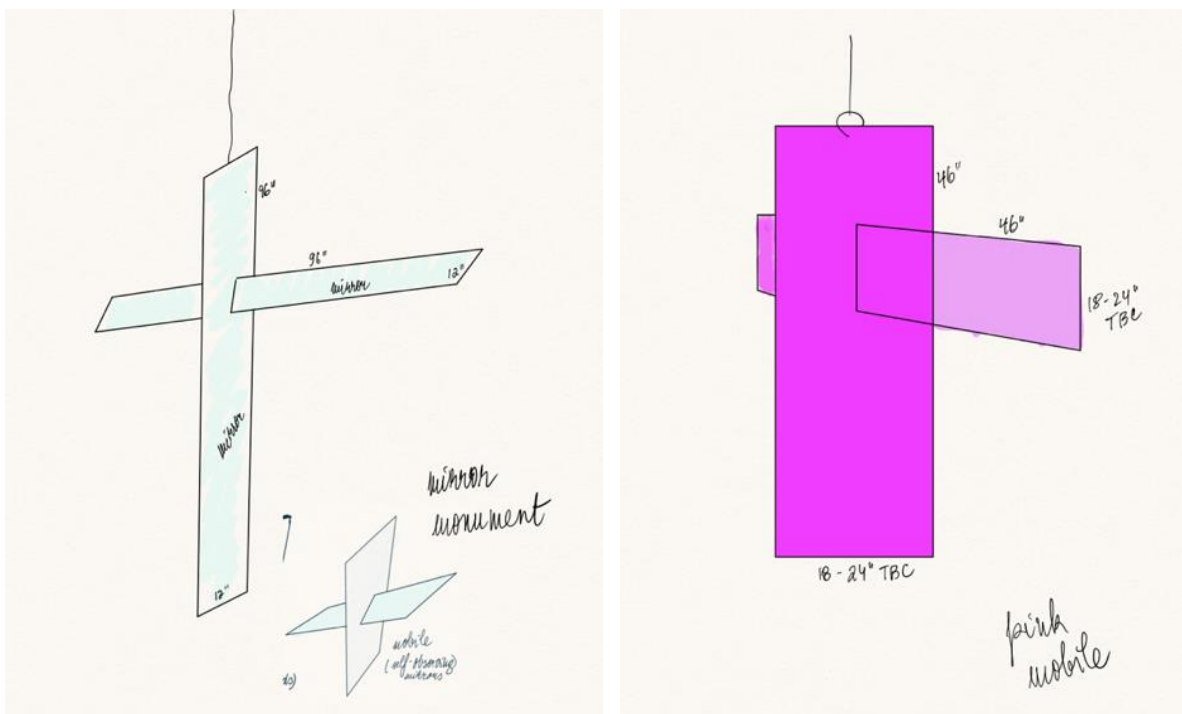


Figure 8. Sketches for mobiles No. 4 and No. 2, 2021.

Re: Colour

January 7<sup>th</sup>, 2022

Dear comrade Tito,

In his installation “Room for one colour,” the Icelandic-Danish artist Olafür Eliasson (b. 1967) reduced the space to only one colour: yellow. Eliasson describes the contradictory reactions the viewers had when seeing themselves and the surroundings monochromatically: some people had a profoundly changed perception of the dimension of space, while others experienced a flattening of the spatial perspectives. These varied views of a monochrome world lead Eliasson to the conclusion that the perception of colour is uniquely individual and non-objective.<sup>61</sup>

As subjective an experience of colour can be, it is still a culturally pre-defined value system of associations and observations. As an example, the colour red will evoke opposite associations within different cultural environments: the red of the Coca-Cola logo, the red of blood, the red star of communism, the red for love. Theorist Umberto Eco writes about the inconsistency of the chromatic effects when describing colours.<sup>62</sup> Perceptions and associations of colour values change with times and cultural systems. In the context of memories, the visual presentations of colours are greatly influenced not only by cultural predispositions, but also by emotional associations. We might remember certain colours more vividly or precisely than the accurate details of a

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61. Eliasson, Olafür. “Some Ideas about Colour.” In *Olafur Eliasson: Your Colour Memory*. (Glenside: Arcadia University Art Gallery, 2006), 76.

62. Eco, Umberto. “How Culture Conditions the Colours We See.” In *On Signs* (Baltimore: Johns Hopkins University Press, 1985), 158-75.

specific event simply because we might have tied strong feelings to the appearance of a colour.

Speaking about the memory of colours, I remembered the yellow night vision sunglasses that were all the rage among the drivers of Yugoslavia in the late 1970s. Comrade Tito, you probably did not need to drive your family overnight to reach one of the hotels or campsites built along our Adriatic coast for the workers' summer vacations. You see, these sunglasses, made of inexpensive yellow plastic lenses, were said to drastically improve a driver's night-vision and prevent the catastrophes of dozing off during long nocturnal journeys. It is extremely questionable if the gas-station advertising had any technical accuracy. What is significant here, aside from the successful marketing, is the use of colour and transparency in transforming an ordinary and possibly stressful experience into a pleasurable event.

As I examined if the material shape affects our perception of the same colour, I used the same night-vision sunglasses yellow in one of my thesis sculptures. That I have vivid memories of my father wearing such yellow sunglasses say much about the powers of association occasioned or represented by colour. Joseph Albers (1888-1976) calls this a "visual memory of colour recollection".<sup>63</sup> Following this, we can understand why colours are the most immediate and easily manipulated component of nostalgia-building memories. The imagination connects the culturally acquired associations, individual emotions, and memories into a perfect setting for nostalgia.

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63. Albers, Josef. *Interaction of Color: 50th Anniversary Edition*. (London: Yale University Press, 2013), 3.

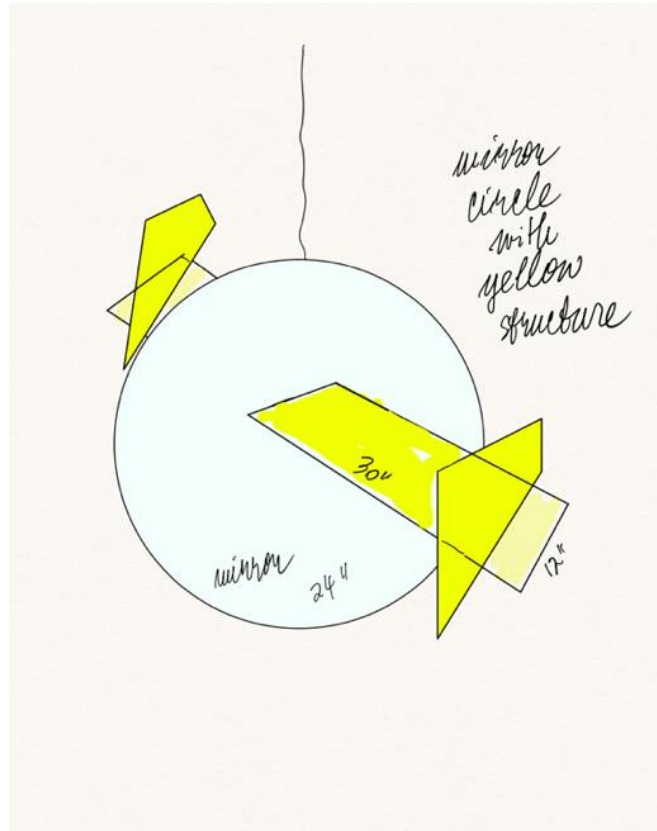


Figure 9. Sketch for Mobile No. 3, 2021.

For Roland Barthes, colour is “an artifice, a cosmetic...a coating applied *later* on to the original truth of black and white.”<sup>64</sup> Similarly, colours of nostalgia can appear as an afterthought, an artificially added argument to the authenticity of a memory. Can we remember the colours of the past events, or they are additions to the memory? Recent research shows that we store colours in our memory by their most basic, generalized values.<sup>65</sup> We do not distinguish between the hues, and in that context, applying the

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64. Barthes, Roland. *Camera lucida: Reflections on photography*. (New York: Hill and Wang, 1982), 80-81.

65. Johns Hopkins University. "When the Color," *Science Daily*, [www.sciencedaily.com/releases/2015/06/150602125718.htm](http://www.sciencedaily.com/releases/2015/06/150602125718.htm).

colours as translations of nostalgic memories should be reduced to the simplest colours. This might fit well into the simplification of the experiences through nostalgia, where the remembered times where “good old times” are connected to the word “simpler”.

And yet, Comrade Tito, just as there are no pristine memories that have not been, in one way or the other, altered, combined, mixed by cultural or social contexts, there are no pure colours. Albers' Bauhaus colleague, Johannes Itten (1888-1967) was, unquestionably, the genius of colour theory. Itten wrote brilliantly about symbolical, visual, and emotional systems important for colour evaluations and studies. The simultaneity of the colour experiences shows how visual interferences shape the colour values.<sup>66</sup> This was an important premise of my experimentation with the colours and the changes of their values that are affected by the near-by and similar colours, the reflections in a mirror, and the transparency of the acrylic they are applied onto. These elements all serve as a sort of dilution of the original colour: the colour becomes affected by the light with the transparency, but also by the environment around and behind it. Albers points out to the colour transparency in creating the illusion of space.<sup>67</sup> Mixing of colours creates reciprocal colour intensity of light and dark tonalities, but also a possible disproportion that will affect the tonal qualities of the new mixed colour. The unbalancing of the proportions and spatial position of the colours creates the deception of a space illusion.

Although Albers refers to the colours that are applied onto paper, these principles

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66. Itten, Johannes. *The Art of Color: The Subjective Experience and Objective Rationale of Color*. (New York: Van Nostrand Reinhold, 1973) See example of two squares: red and blue with a neutral grey center in each: 20.

67. Albers, 29.

are relevant to the changes of colour transparency of acrylic sheets I use in my sculptures. The exhibition space serves as a background for the kinetic sculptures – it is what the paper is for drawings or canvas for paintings. Dissimilar to the visual evenness of the paper, the three-dimensional environment takes an active and complex place in chromatic perception. It influences the light and mixes its own colour properties with those of the colours of the acrylics. Colours applied on structured acrylic forms exist as objects rather than a mental perception. The outside lines of the form define the space of the specific colour and affect how we perceive each of the geometric variations. This was one of important aspects to consider when visually translating nostalgic memories, as the physical forms become an important interpreter in abstract contemplation of emotions.

Comrade Tito, I am curious to know if, in your opinion, there is a place for black colour in the personal (or collective) operations of nostalgia? I am interested in your view, especially given that your affection for the colour white is well-known. It is impossible to forget your white Marshall uniforms, the crisp white suits you wore when visiting our non-aligned friends in Africa and Asia, or your beloved white poodles. To me, white is possibly a colour of oblivion, as it seems to be an end of all other colours: it contains the full spectrum of all colours, but the overabundance of the colours results in none of the colours to be distinctly visible within the spectrum.

Black, on the other hand, absorbs all the colours and brings the values of any of them to 0. In photographic colour theory, black has values of “0-0-0” (0 values of red, green, and blue), giving the black the equivalence of nothingness. Historically, black has been associated with absences - of light, life, or laughter, for appearing as the end of

any road. Black in socialism/communism was regarded suspicious because of

1. Nazis (= black Gestapo uniforms. Fought and annihilated in Yugoslavian revolutionary movies.)

2. Clergy (as Karl Marx said, the religion is “the opium of the people” and therefore such intoxication is unacceptable.<sup>68</sup>)

3. Black Sabbath (self-explanatory).<sup>69</sup>

Comrade Tito, as you likely know, the colour black, in theory, holds no penetrable light. But, unless one foolishly hopes to use Anish Kapoor’s Vantablack,<sup>70</sup> some light will still be reflected off the surface, therefore showing traces and shades of colours. Indeed, you will notice a large black circle rotating close to the mobile inspired by your summer vacation photograph. It was not placed there to annoy you with its darkness. Although it does absorb the colours and light, you will see, this *Blackest Black*<sup>71</sup> circle appears soft and non-menacing: it is a picture-perfect of the nostalgic oblivion.

Smrt fašizmu!<sup>72</sup>

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68. Marx, Karl. *A contribution to the Critique of Hegel’s Philosophy of Right*. (Cambridge: Cambridge University Press, 1970).

69. Black Sabbath was an English heavy metal rock band (1968-2017), and you would rightfully ask, Comrade Tito, why would a music band use the word “black” in its name if not as a provocative reminder of the subjects noted under the numbers 1 and 2 of this list.

70. Anish Kapoor (b.1954) purchased the exclusive rights to *Vantablack*, “the blackest black”: <https://www.theguardian.com/artanddesign/2016/sep/26/anish-kapoor-vantablack-art-architecture-exclusive-rights-to-the-blackest-black/>

71. I used a version the *Blackest Black* paint made by Culture Hustle, but this seems a poor imitation of Kapoor’s Vantablack.

72. Translated from Serbo-Croatian: “Death to fascism.” The slogan used by Yugoslavian partisans and later learned by heart by every Yugoslavian.

Re: Movement

January 13<sup>th</sup>, 2022

Dear Comrade Tito,

While working on a multi-colour mobile in the spring of 2021, an idea about the complex shifts and interconnections of memories kept coming back to me. Michel de Certeau in *The Practice of Everyday Life* defines space as composed of intersecting elements that all move in multiple directions at different velocities and times.<sup>73</sup>



Figure 10. Natasha Vasiljevic, *Mobile No. 1*, 2021, kinetic sculpture.

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<sup>73</sup>. De Certeau, Michel. *The Practice of Everyday Life*. (Berkley: University of California Press, 1984), 119.



A kinetic sculpture questions the space through the removal of the most fundamental element: its base. Rosalind Krauss writes about the “loss of the site, producing the monument as abstraction, the monument as pure marker or base, functionally placeless and largely self-referential.”<sup>74</sup> The space that a kinetic sculpture occupies is therefore not constricted by the loss of its grounding: the rest of its elements greatly amplify the space by their intermittent movements.

I consider mobiles a physical metaphor of the life of an immigrant: our roots seem to be vanishing. What grounds us now are the memories and the imagination. The consistent mobility, the rhythm of the movement that responds to the external cues is what drives the change, but the instability too.

And here, again, Comrade Tito, I am curious about your thinking as to whether nostalgic memories need to belong to an environment of similar (temporal) places, to a milieu of softly intervened pictures of the past? If isolated from its wider context, does nostalgia become disconnected from its essence as an interpreter of the memory?

I was inspired by Venezuelan artist Jesús Rafael Soto's (1923-2005) kinetic installations series *Penetrables* (*Esfera Caracas*, from 1992 is shown below) and how their patterns are disturbed and rearranged with every visitor that steps through. This shift changes the colours, light, and form and creates a fully new shape of the whole structure. Placing my mobile sculptures in close vicinity to each other and under the same airflow, I re-created a similar re-shaping of colours (and to some degree, patterns) specifically within the forms of the mirror acrylic sculptures. The movement, in my case,

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74. Krauss, Rosalind. “Sculpture in the Expanded Field.” *October* 8 (Cambridge: The MIT Press, 1979), 31–44.

is not left to the viewers to initiate, but it is caused by my own smallest tap to the surface, a simple physical imbalance, and the air circulation. Still, the effect is similar: a small tap changes everything for good.



Figure 11. Jesús Rafael Soto, *Esfera Caracas*, 1992, 1200 x 800 x 800 cm, Caracas, Venezuela

Collection Alcaldía Mayor Photo: N. Serrano / Courtesy Archives Soto

© Jesús Rafael Soto / ADAGP, Paris 2022

Finalizing the production of my thesis exhibition sculptures made me think of a possibly naïve question Comrade Tito: Are you planning another vacation soon? Or is it a bit complicated to take some time off from the afterlife? I ask as my exhibit has been scheduled for the end of March, and you might consider stopping by for a visit. I can already envision an iconic photograph of you inspecting the kinetic sculptures rendered from abstracted fragments of the nostalgia whose main protagonist (directly and

indirectly) has been you. The scene would have the power of a Russian propaganda poster or similarly would resemble the closing scene of some Hollywood movie (namely one with a softly nostalgic yet optimistic ending).

With that, I sign off for now.

Nataša

## LETTER FOUR

Re: Notes of conclusions

March 7<sup>th</sup>, 2022

Dear Comrade Tito,

First off, let me say how valuable it has been for me to write to you over the last few months. As I approach the end of my work, I realize that you have been an invaluable muse, and for this, I say Thank you.

Now, because you have made much about how content you are for the newspapers still being promptly delivered every morning to the doors of your beautiful (and, of course) white *House of flowers*.<sup>75</sup> You must be reading in disbelief the news about the senseless Russian invasion of Ukraine. It would seem, once again, that we

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<sup>75</sup>. *House of Flowers* is the resting place of Josip Broz Tito. It is located on the grounds of the Museum of Yugoslav History in Belgrade, Serbia and is open to the public.

are spinning into the old divisions. There will be nothing remotely nostalgic to imagine from today.

I started this research almost a year ago with somewhat lofty idea of standing back and looking at nostalgia from a secure distance. I tried to avoid putting forward any of my own memories: I was concerned that writing about a very personal experience or describing the memories of a small group of the remaining Yugonostalgics might alienate anyone outside this community. I also did not know if this research on memories would unearth the deep feelings of being lost that I felt in the first years of my life in Canada.

Once I started drawing the future mobiles and imagining the colours and movements they might have, I realized that simply stepping away (and not standing back) is my way of looking at and embracing nostalgia on a more profound level. Artist Ellsworth Kelly (1923-2015) was not an early influence on my creative work; yet after looking deeper into his process of abstraction, I embraced his fragmented use of colours within the context of precise geometrical forms in my own creative research work.<sup>76</sup> The enlightening concepts I read early in my research came from Felipe De Brigard's text *Nostalgia and Mental Simulation*. De Brigard positions nostalgia as a future-building concept of contemporary cultural inclusiveness.<sup>77</sup> My aim was to translate my nostalgia into an abstraction through the ever-moving, large sculptures

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76. This is particularly evident in my Mobile No. 6, where the two orange circles are at once separated fragments (just as Kelly calls his paintings "fragmented perceptions of things" and forms intermittently connected through the swaying motions of the attached mirror triangle. See Cotter, "A Giant of the New," New York Times, 1996)

77. De Brigard, 23.

made of arguably mundane materials (like acrylics and mirrors) and familiar geometric shapes.<sup>78</sup> Abstraction of the memories became the visual language I understood well, and that aligned with my (ambitious) intent to create work that is universally personal. And although I have mentioned this matter already, it bears repeating. I remembered learning Esperanto as a ten-year-old, in a childishly honest belief in borderless and universal communication.<sup>79</sup> Through the making of my exhibit mobiles and sharing this experience with others, I learned that the abstract visuals indeed could transcend social, cultural and language barriers.

After the last few months of reading texts from inspiring authors, looking at works of extraordinary artists, engaging in challenging and profound conversations with my thesis advisors, family, and friends, and ultimately, making, for the first time, sculptures that are *neither in heaven nor on earth*<sup>80</sup> with their detached bases and mesmerizing movements; all this, Comrade Tito, led me to learn how to embrace these simple words:

Nothing is perfect.

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78. At first, the individual memories I was translating into mobile sculptures were to stand as solitary monuments to my nostalgia. As I started with the installation of the sculptures within the exhibit space, it became clear that there was a visual path, a connection, between the pieces that serves in the same way that the memories do: none of the memories is ever disconnected nor is it un-affected by other memories. They build on to each other, enhancing the nostalgia with their narrative. The same process is seen within co-relations of the exhibited mobile sculptures: each mobile reflects an element of itself into the neighbouring mobiles. The colour of one mobile reflects and affects the colour of the next one; the shape is reflected into the mirrored surface of another one. These visual interconnections subtly guide the viewers' physical movement within the space, and that movement further affects the movements of the mobiles.

79. (I am forever dazzled by your bright example of an Esperanto expertise, Comrade Tito.)

80. *Čardak ni na nebu ni na zemlji* (translated from Serbo-Croatian: A castle neither in heaven nor on earth) is an old Serbian fairy tale, first compiled in *Serbian Folk Tales* by Vuk Stefanović Karadžić in 1853. A part of Yugoslavian elementary school required readings, it is a story of self-sacrifice, betrayal, courage, and justice.

The imperfect memories are what comforts in times of uncertainty. The colours showing undertones that should not be there and yet forming an even more complex tonality. The material that shatters, scratches, and bends to reveal its compelling fragility. The surfaces that show in their reflection the places we do not want to see, that deepens the understanding of our space and place.

I imagine the afterlife you live in now Comrade Tito might be similar to my life of an immigrant: although you realize the new home is calmer and sturdier than the previous one, you simply cannot but keep remembering the good and old as the shimmering and bright standards of genuine happiness.

Long live nostalgia, Comrade Tito.

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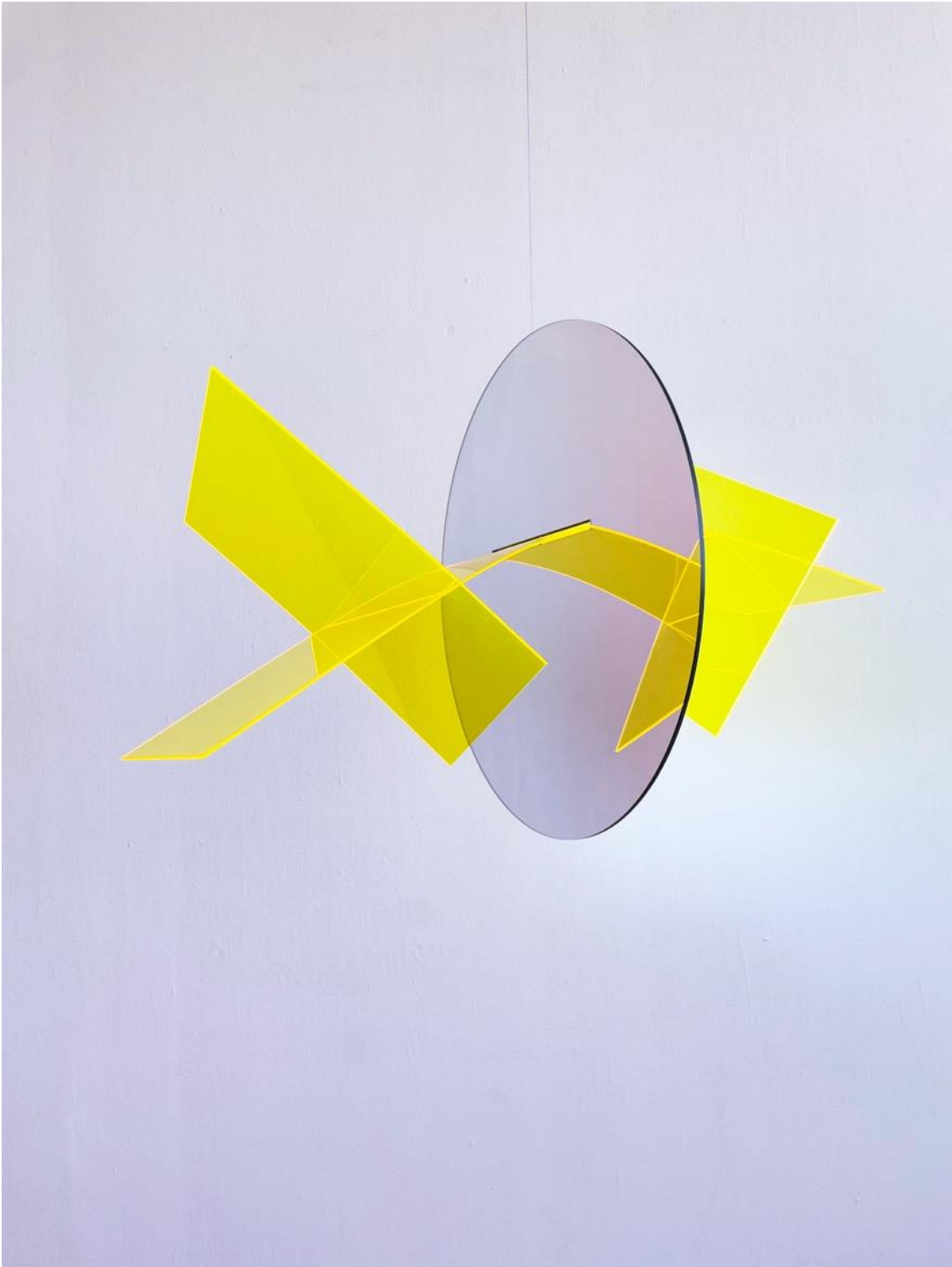
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## APPENDICES

### Appendix A



*Mobile No. 3, 2022, acrylic, 32 in x 48 in x 11 in.*

## Appendix B



Detail, *Mobile No. 6*, 2022, acrylic, 100 in x 63 in x 23 in.



*Mobile No. 6*, 2022, acrylic, 100 in x 63 in x 23 in.

## Appendix C



*Mobile No. 4*, 2022, acrylic mirror. 98 in x 12 in x 96 in.



*Mobile No. 4, 2022, acrylic mirror. 98 in x 12 in x 96 in.*



## Appendix D



*Mobile No. 2*, 2022, acrylic. 48 in x 48 in x 14 in.



## Appendix E



*Mobile No. 9, 2022, acrylic. 38 in.*

Appendix F



*Mobile No. 5*, 2022, acrylic. 42 in, 22 in, 11 in.

## Appendix G

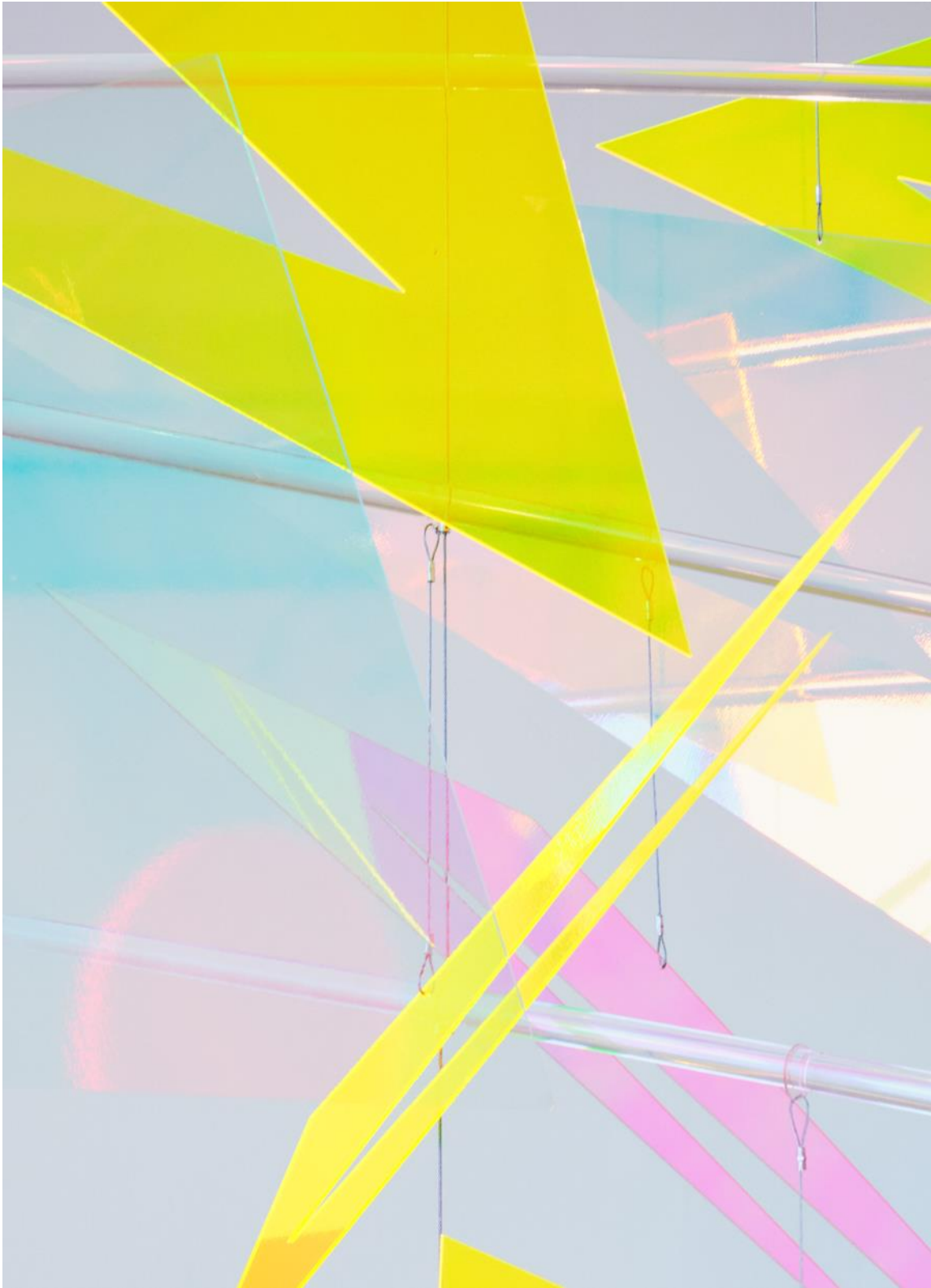


*Mobile No. 7*, 2022, acrylic rods. 96 in x 125 in x 72 in

## Appendix H



*Mobile No. 8, 2022, acrylic. 60 in x 48 in x 52 in*



Detail, *Mobile No. 8*, 2022, acrylic. 60 in x 48 in x 52 in





Detail, *Mobile No. 8*, 2022, acrylic. 60 in x 48 in x 52 in